

Form 10-300  
(July 1969)

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE	Illinois
COUNTY	Cook
FOR NPS USE ONLY	
ENTRY NUMBER	10-4-12-017-1177
DATE	11/17/70

#1  
#499940  
#4638500  
076664 E. SA

SEE INSTRUCTIONS

1. NAME  
COMMON: Charnley (James) House  
AND OR HISTORIC:

2. LOCATION  
STREET AND NUMBER: 1365 North Astor Street  
CITY OR TOWN: Chicago  
STATE: Illinois CODE: 12 COUNTY: Cook CODE: 037

3. CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input checked="" type="checkbox"/> Building <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Religious <input type="checkbox"/> Military <input type="checkbox"/> Maritime	<input type="checkbox"/> Public Acquisition <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered <input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Vacant <input type="checkbox"/> Restricted <input type="checkbox"/> Other work on record <input type="checkbox"/> Through Other	<input type="checkbox"/> Yes <input type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input checked="" type="checkbox"/> No  <input type="checkbox"/> Common's

4. LOCATION OF PROPERTY  
No. 1365 North Astor Street  
1365 North Astor Street  
1365 North Astor Street  
 City: Chicago State: Illinois CODE: 12

5. LOCATION OF LEGAL DESCRIPTION  
Cook County, Borough of South  
County 3 Liding  
 City: Chicago State: Illinois CODE: 12

6. REPRESENTATION IN LEGISLATION  
National Survey of Historic Sites  
 DATE OF ACT: August, 1966 X Public Law: \_\_\_\_\_ County: \_\_\_\_\_ State: \_\_\_\_\_  
Office of Archeology and Historic Preservation, National Park Service  
Washington District of Columbia CODE: 03



7. DESCRIPTION

(Check One)

CONDITION

- Excellent     Good     Fair     Deteriorated     Ruins     Unexposed  
 (Check One)
- Altered     Unaltered     Moved     Original Site  
 (Check One)

DESCRIBE THE PRESENT AND ORIGINAL (If known) PHYSICAL APPEARANCE

Physical Description: The original Charnley House (without its addition to the South) was built on rough stone foundations plastered over in the basement. It has, in addition to the basement where the original kitchen was located, two stories and an attic. There were two rooms per floor separated by the central stair hall. A living room and dining room with pantry were located on the main floor.

The house is built primarily of yellow Roman Brick with the south and east walls of common brick. A base, doorway and flanking windows are of smooth-faced limestone ashlar. There is also a limestone belt course between the second and third floors and beneath the cornice. The balcony, with Wright's adaptation of Sullivan's ornament, is of stained wood, while the cornices are of light green copper, decorated on both the face and the soffit.

The general shape of the house is almost rectangular, although the south wall of the addition angles out at approximately 95° to follow the south lot line. Its dimensions are approximately 26' (on the north) by 76' (on the west, including the addition). The house faces west on Astor Street and is one block from Lake Michigan to the East. It stands proudly in the heart of what is still the fashionable Gold Coast section of Chicago. Today some town houses surround the Charnley House as well as several new high rise apartment buildings.

Inside, the house is built around the large central stairway which extends from the first to the third floors and is lighted by a large skylight. The second floor railing around the stairwell is decorated in typical Sullivan-esque ornament as are the fireplace mantels, the newel posts, the outside front door and the inside entry door. A fireplace is located in every major room.

A ten foot addition to the south end of the house in 1927 was addition containing a kitchen and porch on the first floor and superimposed over what was originally a garden wall extending from the basement stone-work.



SEE INSTRUCTIONS

8. SIGNIFICANCE

PERIOD (Check One or More as Applicable)

- Pre-Colonial  
 15th Century

SPECIFIC DATE(S) (If Applicable)

AREAS OF SIGNIFICANCE (Check One or More as Applicable)

- Historical  
 Prehistoric  
 Architectural  
 Archaeological  
 Art  
 Commerce  
 Communications  
 Conservation

STATEMENT OF SIGNIFICANCE

The Charnley House is an important part of Chicago life. It was built in 1890-91 by Louise S. Long and her husband, and a partner in the firm. The house prospered and has been

Redmond Stephens, and later sold it on August 1891. The house was a former alderman, of Waller III and his wife occupied the house. Mr. and Mrs. Hawley

Mentioned in history is regarded as a new Professor Morrison and distinction." It is punctuated by windows itself, a stair hall and flanked on each side Chicago House, and this building is the at 'modernism' in the house was built

In its simplicity, skyscrapers of the Building. It also 1890-91. The clear the fine thin Roman panellled ornament, buildings.

The severe cubic form of Wright's later the effect of the house with the handworkings

SEE INSTRUCTIONS

SEE INSTRUCTIONS

## SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- Pre-Columbian       16th Century       18th Century       20th Century  
 15th Century       17th Century       19th Century

SPECIFIC DATES (If Applicable and Known)

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- |   |                                       |   |   |
|---|---------------------------------------|---|---|
| <input type="checkbox"/> Aboriginal             | <input type="checkbox"/> Education    | <input type="checkbox"/> Political      | <input type="checkbox"/> Urban Planning             |
| <input type="checkbox"/> Prehistoric            | <input type="checkbox"/> Engineering  | <input type="checkbox"/> Religion-Phil. | <input checked="" type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic               | <input type="checkbox"/> Industry     | <input type="checkbox"/> Ideology       | <u>Architecture</u>                                 |
| <input checked="" type="checkbox"/> Agriculture | <input type="checkbox"/> Invention    | <input type="checkbox"/> Science        |   |
| <input type="checkbox"/> Architecture           | <input type="checkbox"/> Landscape    | <input type="checkbox"/> Sculpture      |   |
| <input checked="" type="checkbox"/> Art         | <input type="checkbox"/> Architecture | <input type="checkbox"/> Social/Human   |   |
| <input type="checkbox"/> Commerce               | <input type="checkbox"/> Literature   | <input type="checkbox"/> Fashion        |   |
| <input type="checkbox"/> Communications         | <input type="checkbox"/> Military     | <input type="checkbox"/> Theater        |   |
| <input type="checkbox"/> Conservation           | <input type="checkbox"/> Music        | <input type="checkbox"/> Transportation |   |

STATEMENT OF SIGNIFICANCE

The Charney House has been the home of several families long prominent in Chicago life. James and Helen Charney purchased the property from Louise S. Long and her husband on February 12, 1899; the Charney House was built in 1891-92. Charney was a wealthy Chicago lumberman and a partner in the firm of Bradner, Charney and Company. The firm prospered and has offices throughout the Midwest.

Redmond Stephens, an attorney, purchased the house on November 3, 1911, and sold it on August 18, 1918, to James B. Waller, real estate man, son of a pioneer settler of Lake View, and father of James B. Waller III, former alderman, civic leader, and real estate operator. James B. Waller III and his wife lived there up to his death. Mrs. Waller occupied the house until May 1, 1969, when the property was sold to Mr. and Mrs. Hawley Smith.

Mentioned in histories of both Sullivan and Wright, the Charney House is regarded as a noteworthy step in the development of modern architecture. Professor Morrison calls the facade, "a composition of great simplicity and distinction." The house is composed of planes and lines skillfully punctuated by window voids. The plan of the house is also simplicity itself, a stair hall in the center rising to the top of the building and flanked on each floor by two units. John Drury, author of *Old Chicago Houses*, comments that "what brings architectural attention to this dwelling is the fact that it represents one of the first attempts at 'modernism' in architecture - an attempt all the more daring because the house was built in the era of eclectic ostentation."

In its simplicity, the Charney House is certainly related to the skyscrapers of the Chicago school, especially John Root's Montook Building. It also is akin to Sullivan's own *Wainwright Building* of 1890-91. The cleanly pierced opens showing of the first floors, the fine thin Foman brick of the intermediate walls or piers, the paneled ornament, the projecting cornice - are all common to both buildings.

The severe cubic volumes of the Charney House suggest the beginning of Wright's later horizontalism. To quote Minson, "the overriding effect of the house is that of quiet repose, accentuated by contrast with the hardworking pomposity of the 'Period' buildings on every side."

Form 10-530a  
(Dec. 1968)

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE  
NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE	
Illinois	
COUNTY	
Cook	
FOR NPS USE ONLY	
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76-12-0017	

(Number all entries)

8 (con't)

The uninterrupted dado, the strong cornice and the chimney are the separate unipartite elements that, together, produce a restful horizontality - the level line which, apparently, was already established in Wright's mind as the "single *quasi* non" of domestic architecture and which was to come to conspicuous flower a few years later in the Prairie House. The Charney House is markedly lower than even the townhouses that surround it and is much more intimately human in scale.

The Charney House was designated a landmark by the Former Chicago Commission on Architectural Landmarks in 1958.



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NATIONAL PARK SERVICE  
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INVENTORY - NOMINATION FORM

STATE	Illinois
COUNTY	Cook
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

(Continuation Sheet)

(Number all entries)

9 (con't)

Historic American Buildings Survey, #111-1009  
 U.S. Department of the Interior  
 National Park Service  
 Office of Archeology and Historic Preservation  
 801-19th Street, N.W.  
 Washington, D.C. 20006  
 Six data pages including bibliography, historical and  
 structural data.

Hitchcock, Henry-Russell, Architecture, Nineteenth and Twentieth  
 Centuries, Baltimore: Penguin Books, 1956, p. 271

                    , In the Nature of Materials, New York:  
 Duell Simon and Pearce, 1942, pgs. 7,9.

Manson, Grant, Frank Lloyd Wright to 1911, New York: Reinhold  
 Publishing Company, 1949. pgs. 20-26 Many illustrations

Morrison, Hugh, Louis Sullivan, Prophet of Modern Architecture,  
 New York: Peter Smith, 1922 pgs. 132-33.

Smully, Vincent, Frank Lloyd Wright, New York: George Braziller,  
 Inc., 1960, p. 14, illus. 10

Siegel, Arthur, Chicago's Famous Buildings, Chicago: University of  
 Chicago Press, 1927, pgs. 49-50

Williams, Nicholas, "Astor Street, a Bit of Crime is Erased,"  
 Panorama, Chicago Daily News, February 15, 1907, p. 5.

Wright, Frank Lloyd, Genius and the Metropolis, New York: Duell,  
 Sloan and Pearce, 1949, p. 51.



9. MAJOR BIBLIOGRAPHIC REFERENCES  
 Blake, Peter, Master Builder, New York: Alfred A. Knopf  
 1960, p. 21.  
 "Charley House," The Chicago Tribune, February 16, 1964  
 Drury, John, Old Chicago Houses, Chicago: University of Chicago  
 Press, 1941, pgs. 424-26.  
 Giedion, Sigfried, Space, Time and Architecture, Cambridge, Mass.:  
 Harvard University Press, 1963, pgs. 395-98.

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING RECTANGLE LOCATING THE PROPERTY			LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN 1/4 ACRES			
LATITUDE			LONGITUDE			
FORMER	DEGREES	MINUTES	SECONDS	DEGREES	MINUTES	SECONDS
NE	41°	0'	29"	87°	37'	38"
SE	•	•	•	•	•	•
SW	•	•	•	•	•	•
NW	•	•	•	•	•	•

11. APPROPRIATE AGENCIES OF NOMINATED PROPERTY

STATE	COUNTY	CITY	OFFICE	ADDRESS
ILLINOIS	COOK	CHICAGO	COMMISSION ON CHICAGO HISTORICAL AND ARCHITECTURAL MONUMENTS	320 NORTH CLARK STREET CHICAGO, ILLINOIS 60610

11. FORM PREPARED BY  
 Mrs. Susan S. Benjamin  
 Commission on Chicago Historical and Architectural Monuments  
 320 North Clark Street  
 Chicago, Illinois 60610  
 Date: Nov. 19, 1969

12. STATE LIASON OFFICER CERTIFICATION

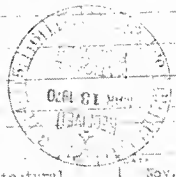
I, the undersigned, being a duly qualified member of the National Park Service, do hereby certify that the property is included in the National Historic Register and that it has been included on the list of the National Historic Sites. The governmental ownership of the property is as follows:

National  State  Local   
 Date: February 23, 1970  
 Name: Don Mallon  
 Title: Acting Director

I hereby certify that this property is included in the National Historic Register.  
Don Mallon  
 Chief, Office of State Historic Monuments

APR 17 1970  
 Date: February 23, 1970  
 Name: William J. ...  
 Title: ...

SEE INSTRUCTIONS



NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

**CHARNLEY, JAMES, HOUSE**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

**1. NAME OF PROPERTY**

Historic Name: **CHARNLEY, JAMES, HOUSE**

Other Name/Site Number: **CHARNLEY-PERSKY HOUSE**

**2. LOCATION**

Street & Number: **1365 North Astor Street**

Not for publication:           

City/Town: **Chicago**

Vicinity:           

State: **IL** County: **Cook** Code: **031**

Zip Code: **60610-2144**

**3. CLASSIFICATION**

Ownership of Property

Private:   **X**    
Public-Local:         
Public-State:         
Public-Federal:       

Category of Property

Building(s):   **X**    
District:         
Site:         
Structure:         
Object:       

Number of Resources within Property

Contributing

  **1**    
        
        
        
  **1**  

Noncontributing

       buildings  
       sites  
       structures  
       objects  
       Total

Number of Contributing Resources Previously Listed in the National Register: **1**

Name of Related Multiple Property Listing: **N/A**

**CHARNLEY, JAMES, HOUSE**  
United States Department of the Interior, National Park Service

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National Register of Historic Places Registration Form

**4. STATE/FEDERAL AGENCY CERTIFICATION**

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this X nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register Criteria.

\_\_\_\_\_  
Signature of Certifying Official

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal Agency and Bureau

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.

\_\_\_\_\_  
Signature of Commenting or Other Official

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal Agency and Bureau

**5. NATIONAL PARK SERVICE CERTIFICATION**

I hereby certify that this property is:

- \_\_\_ Entered in the National Register
- \_\_\_ Determined eligible for the National Register
- \_\_\_ Determined not eligible for the National Register
- \_\_\_ Removed from the National Register
- \_\_\_ Other (explain): \_\_\_\_\_

\_\_\_\_\_  
Signature of Keeper

\_\_\_\_\_  
Date of Action



**CHARNLEY, JAMES, HOUSE**

United States Department of the Interior, National Park Service

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National Register of Historic Places Registration Form

**6. FUNCTION OR USE**

Historic: Domestic

Sub: Single Dwelling

Current: Education  
Recreation & CultureSub: Education-Related  
Museum**7. DESCRIPTION**ARCHITECTURAL CLASSIFICATION: Late 19<sup>th</sup> and early 20<sup>th</sup> century American Movements  
Early Modern

## MATERIALS:

Foundation: Stone

Walls: Limestone and Roman brick

Roof: Metal: Copper

Other: Wood

### Describe Present and Historic Physical Appearance.

The Charnley house is a three-story building situated in Chicago's Gold Coast neighborhood, on the southeast corner of Astor and Schiller streets. The lot measures 35 feet by 84 feet. The small footprint of the house (65 feet by 25 feet) lies tangent to the property lines along both Astor and Schiller streets, abutting the sidewalks. The remainder of the lot is used as a service drive (10 feet by 84 feet) to the rear, or east, of the house, and a service courtyard (20 feet by 25 feet) to the south.

The principal elevation of the house, facing west on Astor Street, is symmetrical, divided vertically into unequal thirds. However, the compositional emphasis is horizontal, formed by a random ashlar gray limestone base that extends over the raised basement to the sill line of the main floor, and courses of yellow Roman brick that extend from that base to the roofline. The smooth brick skin of the façade is broken only by two single limestone courses that roughly correspond to the floor and ceiling of the uppermost level. In the central section of the façade, the limestone veneer rises to frame a narrow, deeply recessed front door and flanking casement windows. Aligned with this grouping, directly above, is a projecting wooden loggia that sits in the recessed center bay of the second and third floors. It is the most embellished component of the exterior. This two-and-a-half level sequence forms the dominant focus of the front, its prominence accentuated by the austerity, unusually pronounced for the period, of the two adjacent sections. The central section also brings a classicizing balance to the composition, visually anchoring its divergent parts to present a strong, coherent whole.

At the basement level on both the north and west facades are groups of square windows covered by inset iron grills. Three low limestone steps on the west facade lead to the oak front door, decorated with an iron grill of three vertical ovals and acanthus leaves, its design characteristic of the work of Louis H. Sullivan. The casement windows on either side of the door have panes of leaded art glass in a circular pattern. The wood loggia on the second floor sits above the portal, and is supported by eight Tuscan columns. Its balustrade and frieze are decorated with jig-sawn flat patterns of ovals, beads and foliage, patterns that are repeated inside the house. The roofline of the loggia features a pressed copper cornice. On the first and second floors, a recessed double-hung window pierces the brick façade to the left and right of the entryway and loggia. The windows are without frames or any kind of surround; the shallow arches at each window's top are their only decoration. The third floor contains a pair of small square casement windows framed by limestone on each of the three thirds that comprise the main facade.

The north and south facades are dressed in the same limestone and roman brick as the west facade. On the north, a large double-hung window is centered at the first and second floors; three small casement windows surrounded by limestone are centered at the third floor. A bay projects slightly from the center of the south façade, and is flanked by two small double-hung windows at both the first and second floors and two small casement windows at the third floor. The east, or rear, facade of the house is of Chicago common brick, and is windowless except for one small opening at the second floor level toward the south end of the building. The tinned copper roof is gently hipped at both ends of the house, at so low a pitch that it is almost invisible from the street, suggesting instead a flat, projecting roof. A pressed copper cornice, identical to the one

that marks the roof of the loggia, emphasizes the low, horizontal line of the roof. Four chimneys are low and wide.

### Interior

The front door leads into a small foyer, which is entirely sheathed in vertical oak panels with beaded borders. Five broad stairs featuring dentils under the treads lead to the inner oak entry door. This second door is decorated on both sides with carved acanthus leaves at the top portion of the recessed center panel of the door; these carved forms again reflect work characteristic of Louis Sullivan, as do many of the decorative elements throughout the house. One progresses from the small, rather dark, enclosed vestibule into a spacious, light-filled hall that rises to the roof and is topped by a skylight, creating a three-story atrium. This space serves as the main circulation area. At either end, to the north and to the south, is a large, rectangular room. This center hall, single-file configuration is repeated on each floor.

Immediately in front of the entrance door, in the center of the house, is a fireplace with a mosaic tile surround and hearth. It is low, without a mantel, and its tiles are patterned in a series of green, red, blue and yellow ovals against a pale yellow background. As the stairs to the second floor run behind the wall into which the fireplace is carved, the flues were installed in between the stairs to the second floor and the ceiling of the basement stairs below it to the rear, or east, wall of the house. The plaster walls of all three floors of the central hall and throughout the first floor are restored sand textured plaster and have been painted in a warm beige color. The original texture and color were researched and documented during a 1986/87 restoration of the building.<sup>1</sup>

Throughout the house, there is an abundance of carefully detailed woodwork, primarily quartersawn oak. The floors throughout the house are also of oak. (Floors of secondary spaces, such as closets, are of pine.) On the first floor, broad, oak arches lead into the living room to the north and the dining room to the south. Two more arches on either side of the front door frame the small alcoves housing window seats that cover radiators beneath them. These latter arches are mirrored on the opposite wall by ones on either side of the fireplace: an arch to the right framing an oak cupboard; to the left, the stairs. A smaller arch is set in the east wall of the stair landing between the first and second floors. The stairs then turn abruptly south and rise behind the wall. At the bottom of the stairs is a large, square newel post featuring a carved circle of acanthus within a square on each side.

In the northern room, which served as a living room and library, the north and west walls are lined with four-foot, six-inch-tall open bookcases. The focus of the east wall is its centered fireplace with its mantel a continuation of the bookcase top. The fireplace surround is composed of African rose marble. On both sides of this fireplace are bookcases enclosed with doors featuring ovals, circles, and other geometric shapes traced in leaded art glass. The fourth wall, containing the archway from the hall, has one section of bookcase with solid beaded paneled oak doors, terminating in a large square post, boldly decorated in carved acanthus leaves and linear

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<sup>1</sup> Robert A. Furhoff, "Investigation of Interior Finishes of the Charnley House, 1891, 1365 North Astor Street, March, 1987."

gothic designs. At the meeting of the wall and the ceiling, flat, wide bands of quartersawn oak on both the wall and the ceiling take the place of a more complex crown or other molding.

In the dining room on the south end of the first floor, the major wood used is dark mahogany. This Tabasco mahogany, originally from Mexico, is thought to be a favorite wood of Sullivan's. The wood is carried around the room in broad, beaded paneling to a height of four feet, six inches. The fireplace, located in the bay that projects from the south end of the room, features a mantle with deeply cut acanthus foliage in oval shapes and with long seed pods. Selected sections of these patterns are framed in a circle and square. The fireplace surround is of a dark tone of African rose marble. The hearth is paved with a mosaic of square tiles from the Maw Company in a coordinating deep red.<sup>2</sup> Directly to the east of the dining room, a narrow butler's pantry contains cupboards, a small metal sink and a dumbwaiter leading to the basement kitchen pantry. A winding service stairway, illuminated by a small skylight, is located next to the pantry. This stair runs from the basement up to the third floor of the house, and is accessible at each level.

### **Second Floor**

The most significant feature of the second floor is the grill of attenuated, square beaded spindles which screens the stairs to the third floor, forming the delicate east "wall" of the stairwell. The visible third floor spindled balustrade visually carries the grill upward. The balustrade of the other three sides of the stair light well at second floor level is created from panels of jig sawn geometric patterns and flat foliage, 30 inches tall. The stair itself, although not cantilevered, has the effect of being unattached to the grill; there is a space of about four inches between them. The horizontal rise and fall of the treads viewed through the vertical spindled screen creates a dramatically abstract effect. The skylight above was deliberately placed off-center of the light well by almost a foot to the east, allowing the light to filter between the stair and grill. Centered in the second floor front are double art glass doors leading to the loggia and decorated with leaded circles. On each side of the doors are window seats against the side walls, forming an inglenook.

Most of the doors on the second floor are of oak, with a beaded edge on the center panel. Also of oak are two-inch wide bands of trim on the walls of the stair hall on both the second and third floors. They mimic picture rails, but their function is purely visual, enhancing the horizontal character of the rooms and giving the illusion of a lower ceiling. These bands are repeated in the two second floor bedrooms, located at the north and south ends of the hall. Each of the two bedrooms has large double-hung windows (three in the south room and two in the north room), a large closet with built in drawers, and a casement window covered with a brick grill on the exterior of the loggia. Each has a fireplace with a mantle of assembled stock moldings available at a mill at the time of construction, perhaps purchased through James Charnley's own sources. The master bedroom, on the south end, also has a tall circular-patterned leaded glass door leading out onto the loggia. The birdseye maple fireplace in this master bedroom has a vertical mirror to its right side and horizontal shaped golden yellow tiles in its fireplace surround and hearth. This

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<sup>2</sup> The Maw Company was the largest producer of architectural tile in England in the latter part of the nineteenth century.

**CHARNLEY, JAMES, HOUSE**

United States Department of the Interior, National Park Service

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room also has a bathroom, which was remodeled in 1927 while the James B. Waller III family owned the property.<sup>3</sup> This bathroom has the only window on the east side of the house. In the north room, the walnut mantle of the corner fireplace has a surround of mauve tiles which are repeated in its hearth. The original bathroom in that bedroom is now a storeroom.

On the east walls of both the second and third floors are two large rectangular recesses, possibly used to hang works of art. There are also four frosted glass windows, one at each end of the central hall on the second and third floors, providing light from this central source to service areas.

**Third Floor**

At the third floor, the main stair hall's oak balustrade is 30 inches tall. Its spindles have concave recessed panels on each side toward their bottoms. Their tapered tops help pull the eye up. At the third floor the baseboard on the east wall of the house becomes a two-foot wide band of quartersawn oak lining the wall, visually separating the wall between the second and third floors. The linen closet is centered at the front of the house on the third floor. It has two small casement windows and five built-in drawers on each side.

The large bedroom on the north end of the third floor includes an oak corner fireplace with burgundy terra cotta tiles on the surround and hearth, and four small square casement windows. It originally had an attached bathroom to the east, now a storeroom. On the south end of the house a single large room has been created from two original servant's bedrooms. The original bath, to the east, is also used as a storeroom. The service stair can be accessed from a small hall outside the room.

**Basement**

The basement is reached by the winding stairway that runs from outside the servant's bedrooms on the third floor down to this lowest level. At the south end of the basement a swinging door with frosted glass panel in the top half with two sidelights made the entrance from the basement hall to the original kitchen brighter. The original long gray soapstone sink is still in place along with the black sheet metal stove hood that is trimmed with Eastlake leaf trim. On the east side of the kitchen is a serving pantry that connected with the butler's pantry above it on the first floor by means of a dumb waiter, still in place. This pantry was remodeled as a service kitchen during the 1980s. The kitchen is illuminated by one large double-hung window that opens onto the courtyard, four small high casement windows on the street, and a small high double casement window in the pantry. A door to the right of the stove hood leads to the small outdoor service courtyard.

To the front of the basement, under the southern first floor alcove was originally a food storage space, now a bathroom incorporating an earlier sink. Under the front entry stair is a wine cellar

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<sup>3</sup> The Waller family made extensive improvements to the house in 1927, installing several bathrooms, adding a wing on south end of house which contained an expanded kitchen, two porches, and additions to bedrooms. The majority of these improvements were removed by Skidmore, Owings and Merrill during their 1987-1988 renovation of the house, which was meant to bring the property back to its original configuration. Three of the bathrooms were left intact.

**CHARNLEY, JAMES, HOUSE**

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complete with an early wine rack. Under the northern first floor alcove is an entrance to an underground concrete vault, built under the front sidewalk of the house for coal delivery and storage. The large square room at the north end of the basement was a laundry room, now storage. It is illuminated by eight small high casement windows, four in each street facade. Three radiators hang from the ceiling of the basement, one each in the kitchen and laundry room, and one in the hall. While the heat from the radiators rises primarily to the first floor through large patterned decorative brass registers in the floor of the first level, some ambient heat also was available from them in the basement level, a resourceful method of supplementing heat in the winter. Originally the basement floor was wood, which had badly deteriorated by the 1980s. As part of the 1987-1988 restoration by Skidmore, Owings and Merrill, a concrete slab was poured for the basement floor, over which was laid beige and white checkerboard tiles.

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**8. STATEMENT OF SIGNIFICANCE**

Certifying official has considered the significance of this property in relation to other properties:

Nationally: X Statewide: \_\_\_ Locally: \_\_\_Applicable National  
Register Criteria:A \_\_\_ B \_\_\_ C X D \_\_\_Criteria Considerations  
(Exceptions):

A \_\_\_ B \_\_\_ C \_\_\_ D \_\_\_ E \_\_\_ F \_\_\_ G \_\_\_

NHL Criteria:

4

NHL Theme(s):

Expressing Cultural Values: Architecture

Areas of Significance:

Architecture

Period(s) of Significance:

1891-1892

Significant Dates:

1891-1892; 1927; 1987-1988

Significant Person(s):

N/A

Cultural Affiliation:

N/A

Architect/Builder:

Wright, Frank Lloyd  
Sullivan, Louis (Adler & Sullivan)

Historic Context:

XVI. Architecture  
P. Prairie

## State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

The Charnley house has been widely recognized for over half a century as an important work nationally and internationally in the history of modernism in architecture. It is one of the few major residential commissions realized by Louis Sullivan, who enjoyed national prominence for several decades during his career and is now considered among the most important architects to have practiced in the United States. The house is also a benchmark in the early development of Frank Lloyd Wright, who as a draftsman and designer in Sullivan's office contributed significantly to the design. Along with the Winslow house in River Forest, Illinois (1893), the Charnley house embodies departures from convention that would make Wright's work the most radical form of avant-garde modernism in the U.S. and Europe alike by the early twentieth century and pivotal to transforming the fundamental nature of architecture over the decades that followed. Finally, the house is an unusually intact survivor of an elite urban dwelling of the late nineteenth century, one of the few extant residences by Sullivan to remain close to its original condition, and perhaps the only surviving example of a design to which both Sullivan and Wright made substantial contributions.<sup>1</sup>

The Charnley house is important to the history of American architecture and also to the history of modern Western architecture as a pivotal work in the transition from the self-conscious search for new forms of expression that characterized many efforts in design during the nineteenth century to the more fundamental breaks with the past championed by avant-garde modernists beginning in the early twentieth century. The exterior design at once evokes the archaism cultivated in neoclassical architecture nearly a hundred years before and an ambient newness that rendered it a near anomaly at the time of realization.

The strong symmetrical composition, clear hierarchy of parts, simplicity of detail, and prevailing sense of mass and solidity can all be understood within the context of French academic principles of design, then emerging as a dominant influence in American architecture. In this respect, the exterior is akin to contemporary residences that loosely and abstractly interpreted motifs of the Italian Renaissance. Examples of this kind were designed by McKim, Mead & White as early as 1882 (Phoenix House, New York). A number of architects in major cities used a similar approach by the early 1890s.

However, the Charley house differs from the overwhelming majority of such examples in its stringent avoidance of overt historical references. The second-story loggia is the most historicizing part, yet both its central placement and naturalistic relief ornament avoid specific precedent. The basic form of the house, too, evokes traditional building patterns of the Mediterranean basin, but in an even less-specific way. This generalizing of the past, combined with the bold, elemental simplicity of its details and the rigorous order of its composition make the house distantly analogous to the work of such radical neoclassicists as Claude-Nicolas Ledoux at the turn of the nineteenth century. Evidence has yet to be found, however, that either

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<sup>1</sup>The Ann Halsted House, Chicago (1883) and the Bradley House, Madison, WI (1908-1910), both designed by Louis Sullivan, also survive.



Sullivan or Wright was aware of such work or indeed what sources they may have used for inspiration.

Whatever conceptual springboard may exist, the pursuit of a new, abstract language stands paramount in the effect. A use of materials that emphasizes planar surface, a manipulation of form and detail alike that emphasizes basic geometric relationships, a vigorous rejection of moldings and other minor elements then considered by most architects to be essential to a well developed design -- all these facets indicate a pointed search for a method of design that significantly departed from existing ones. Even the low-slung form of the house signals a defiance of normative urban practices. The results suggest a process antithetical to a mere paring away of embellishment. The many subtleties of the composition, including the delicate tension between horizontal and vertical thrusts, the richness with which materials are expressed, and the intricacy of the few decorative details that are employed bespeak the quest for a new order that is far from minimalist.

While the basic plan of the house -- a central circulation area with one major room to either side at each level -- draws from patterns widely employed in the U.S. over the previous century, its application to the crowded urban environment of the late nineteenth century is unusual. Generally, such wide-fronted city houses with central entrances extended two or three rooms deep. Houses on narrow lots, even corner ones such as this, tended to have the entrance placed at the narrow end, adhering to long, linear room arrangements common to attached dwellings. The house designed by H. M. Hansen in 1885 nearby at 36 East Schiller Street affords a good illustration of the practice. Sullivan, and no doubt Wright, shared a concern with many architects of the period in revising the plan of city houses to make them seem more commodious. The solution here was nonetheless unusual. Just as with its form, the internal arrangement of rooms stands in near singular defiance of the constraints inherent to modern urban building.

Equally unusual is the way in which space is manipulated. On the two principal floors, horizontal and vertical movements alike are set at right angles to the major rooms. Combined with the three-story atrium that separated the stairs from the passageways, this arrangement makes the interior seem unusually light and open for one of the period. The effect is also one of grand gesture, where most of the space appears to be given over to movement. In this way, the interior suggests the beginnings of a search for a new method of developing volume that resists traditional confines. The degree to which Sullivan and Wright consciously embarked on these paths when they were designing the house can probably never be documented. However, Wright seems to have been aware of how much his role in the scheme was a catalyst for his later endeavors when he described it years later as "the beginning of modern architecture."<sup>2</sup>

Wright also later claimed authorship of the design in its entirety, but recent comparative analysis indicates Sullivan played a major role in its conception. Sullivan's renown, of course, stems primarily from his commercial buildings and from the originality of his applied ornament. While residential commissions formed a good part of the firm's early work, once he was well-established Sullivan did few houses and their designs seem to have commanded little, if any, of

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<sup>2</sup> Frank Lloyd Wright, *An Autobiography*, second edition (New York: Duell, Sloan and Pearce, 1943).

his attention. The Charnley house was exceptional, however, probably in large part due to the friendship between architect and client. The Chamley's social prominence as well as the site's prestigious location -- in contrast to the middle-class neighborhoods on the city's South Side where most of his previous residences were located -- may also have entered the equation. The scheme in all likelihood from submissions by the firm was published in the major architectural journals of the day -- *American Architect and Building News*, *Architectural Record*, and *Inland Architect*. This suggests Sullivan considered it an important work.

The Charnley house was designed near the peak of Sullivan's career in terms of quantitative success. Completion of the Auditorium placed the firm among the Nation's leaders in the design of tall commercial buildings as well as of theaters. Adler & Sullivan was now receiving commissions for major business blocks from many parts of the country, transforming this practice into one of a very few that were truly national at that time. The residence also was designed at a pivotal point in Sullivan's development as an architect of exceptional ability. For several years his stylistic independence had been growing through the creation of bold masses and planar wall surfaces supporting little or no ornament in a vein inspired by the work of H. H. Richardson. Arguably, the Auditorium represents the culmination of this phase. His approach began to change in 1890, fusing the elemental simplicity of previous work with a more classicizing rectilinearity and an intricate play of naturalistic ornament, shedding Richardsonian motifs in the process. The Wainwright Building (1890-1892) in St. Louis stands among the most prominent examples of this shift at its inception. The Charnley house exemplifies the transformation as well, while balancing the unrelieved planar masses characteristic to previous work with some of the decorative indulgences of the new. Perhaps most important, it looked as new for a house as the Wainwright did for an office building. Sullivan may well have considered it an emblem of his hard-won progress.

For Wright, the Charnley house was important, too, not just because he was involved in its design, and not just because it manifested a maturation in his mentor's style, but also because Sullivan was focusing on a building type with which he, Wright, was familiar and for which he had the most opportunities to design at that stage of his career. Here were lessons that could be directly applied to his own work. The design stands quite apart from anything he himself had done before. Here, for the first time in a building of domestic scale, Wright could see how the order of classicism could become a basis for a creative, non-historicizing departure. The approach was soon broadened in his own work, mostly significantly at the Winslow house, and it became an essential foundation for the synthesis he would achieve around 1900 between the academic and picturesque as well as non-western traditions. Wright's role in this scheme was more than that of a student. He may well have selected the materials and developed the unorthodox composition enframing the entrance and its flanking windows. Wright, too, may have been responsible for designing the stairwell and he can be readily credited with many interior details. The process of absorbing Sullivan's principles was accentuated by his own extensive participation. While for Sullivan the Charnley house was a sign of maturity, for Wright it was a springboard for exploration at the start of his career.

Among Sullivan's residential works, the Charnley house ranks among the very few that survive intact and the only surviving one of substantial significance realized before the turn of the century. Wright's early work has a much greater survival rate. Nevertheless, the Charnley house

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is virtually unique as an intact example of a scheme in which both architects appear to have been so involved. The building is also a relatively rare example of an elite city house of the late nineteenth century that stands in almost its original condition. Careful restorations of recent years have left the house as a document of its era, not just in the major and family spaces, but in the service ones as well. From basement kitchen to third-floor servants' quarters, the house imparts a vivid sense of a world seldom experienced today save through period illustrations

The Charnley house is located in the Gold Coast neighborhood of Chicago in the Astor Street Historic District. The neighborhood borders Lake Michigan and lies less than two miles north of the Loop, Chicago's business district. The neighborhood was developed beginning in the 1880s, its mansions commissioned by wealthy industrialists, such as Potter Palmer, who made the neighborhood one of the most fashionable in the city, a stature it has maintained to the present. By the early 1890s, much of the area had been developed, and land values had become so high that the majority of new dwellings occupied comparatively modest parcels. Most were built as attached houses, giving the area a distinctly urban character.

James Charnley, a successful lumberman originally from Pennsylvania, came to Chicago in 1866 and established a business with his brother, Charles, and brother-in-law, Lester Bradner. Bradner, Charnley & Co. included a sawmill, which produced heavy timber for commercial and industrial construction, and also a large lumberyard.<sup>3</sup> In 1871 Charnley married Helen Douglas, daughter of John M. Douglas, the president of the Illinois Central Railroad. The couple lived in several locations, most of them in or near the Gold Coast, which was the neighborhood favored by their families. In 1877 Charnley withdrew from Bradner, Charnley & Co. to found another lumber company with his father-in-law, who had just retired from the Illinois Central.<sup>4</sup> The business was very successful, and in 1882 the Charnleys commissioned a large residence from the then new architectural firm of Burnham & Root on an expansive site at the northwest corner of Lake Shore Drive and Division Street. Boasting capacious porches on the two main levels, this great timber-frame structure suggested a country house planned for seasonal use more than one close to the urban core. With full eastern exposure to Lake Michigan, the configuration was far from practical during the severe winter months.

The Charnleys probably had met Louis Sullivan through business connections. Sullivan's brother, Albert, was a rising star at the Illinois Central. John Douglas would certainly have known him, and may have introduced him to his daughter and son-in-law. Albert in turn may have introduced them to his brother. In later years, Adler & Sullivan designed several stations for the Illinois Central, including that in New Orleans (1891).

The Charnleys encountered their friend Louis Sullivan in New Orleans in 1890. Sullivan had traveled there seeking to recover from the rigors of completing the immense Auditorium Building, constructed between 1887 and 1889. The bond between Sullivan and the Charnleys had

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<sup>3</sup>George Hotchkiss, *Industrial Chicago: The Lumber Interests* (Chicago: Goodspeed Publishing Co, 1894), 452. The company was one of the first to introduce the heavier varieties of timber and large joists, which contributed largely to their success.

<sup>4</sup> *Ibid.*

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grown sufficiently strong that when the former found New Orleans ill-suited for recuperation, the three traveled together to Ocean Springs, Mississippi, a small gulf coast community just east of Biloxi. Both parties found the lush setting ideal. Before they returned to Chicago, the Charnleys and Sullivan purchased adjacent parcels of oceanfront property. The architect agreed to prepare plans for winter cottages for himself and for the Charnleys.

Frank Lloyd Wright, who was hired by the Adler & Sullivan office in 1887 to assist with the Auditorium, was also assigned to work on the Ocean Springs cottages. He later claimed to have designed them on his own, but it is more likely that Sullivan made preliminary sketches for his draftsman to develop into final designs, a conventional division of labor in an architectural office. The cottages were built in 1890 or 1891.<sup>5</sup>

The friendship, nurtured on the Gulf Coast, made Sullivan the logical choice for architect when the Charnleys decided to build a new residence that was less extravagant to maintain, more compact, and more in keeping with the ever denser urban environment of the Gold Coast. Several factors may have influenced the decision to build anew at a reduced scale. The Charnley's only child, Douglas, would have been about 18 years old and soon would be going off to Yale. By that time, Charnley's partnership with his father-in-law had ended, as John Douglas had retired for good in 1884.<sup>6</sup> Although his lumber company continued to operate, his business interests were no longer in Chicago, but in Wisconsin, Minnesota, and Mississippi.<sup>7</sup>

In the summer of 1890 the Charnleys bought a piece of property of substantial dimensions, but much smaller than the land they then occupied at Lake Shore Drive and Division. Extending 84 feet on Astor Street and 125 feet on Schiller, the parcel cost \$27,500. By the end of 1892 Charnley had sold the eastern-most portion of this land, reserving a lot of 84 feet by 35 feet for the site of his own residence. Projected to cost \$25,000, the house was to consume most of the remaining lot. Plans were completed by June 1891, construction began the next month, and exterior work was completed by that November. By May 1892, the Charnley's occupied the house.<sup>8</sup>

The couple lived in their new house for ten years, and then kept it as a rental property from 1902 until 1911. James Charnley retired in 1902 and moved with his wife to Camden, South Carolina, where he died three years later. The last tenant of the Chicago house, Redmond D. Stephens, purchased it in 1911 and resided there until 1918. The Waller family tenure of the house was the longest, a period of 51 years from 1918 to 1969 and included two generations. James B. Waller, Jr., purchased the house in 1918, and his son James III inherited the house in 1920 after his

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<sup>5</sup>Mary Wallace Crocker, *Historic Architecture in Mississippi* (Jackson: University and College Press of Mississippi, 1973), 98.

<sup>6</sup> Sprague. When John Douglas retired, Charnley renamed his lumber company the James Charnley Lumber Company; then, in 1889, he shortened it to the James Charnley Co.

<sup>7</sup>*Industrial Chicago: The Lumber Interests*, 453.

<sup>8</sup>Sprague

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father's death. The younger Waller was alderman of this, the 43<sup>rd</sup>, ward from 1931-1933 and from 1943-1945, and a distinguished progressive Republican. Waller died in 1949, and his widow continued to live in the house until 1969.<sup>9</sup>

After several subsequent owners, the house was purchased in 1979 by Lowell Wohlfeil, who used it as a residence with his partner Larry Duvall, a docent with the Chicago Architecture Foundation. During this period selected restoration projects were undertaken by architect John Vinci with assistance from Timothy Samuelson, now of the Commission on Chicago Landmarks.

The house was purchased in 1986 by the architectural firm of Skidmore, Owings & Merrill (SOM), which undertook large-scale restoration of the house directed by architect John Eifler. A 1927 addition to the south side of the house, added by the Waller family, was removed, and the house was returned to its original configuration. Color analysis was performed by Robert Furhoff and original painted plaster colors were returned to the house. SOM used the house as the headquarters for its newly formed Chicago Institute for Architecture and Urbanism, but thereafter decided to put the property up for sale.

After standing vacant for about three years, the building was rented in 1994 to Seymour H. Persky, a philanthropist and architectural and decorative arts collector, who sought to safeguard its future. That December he offered the property to the Society of Architectural Historians (SAH), a not-for-profit organization, for use as its offices. After the SAH agreed to accept the proposal and move from Philadelphia to Chicago, Persky purchased the house for \$1,650,000 for the SAH, with the deed work completed on 11 April 1995. The SAH relocated that summer and opened the house to the public for guided tours in May 1996. The SAH is the largest and oldest scholarly organization specifically devoted to the study of the history of the built environment, and was formed in 1940. Its current membership of some 4000 individuals and institutions is comprised of historians, professional designers, preservationists, interested lay people, museums, and libraries.

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<sup>9</sup>Commission on Chicago Historical and Architectural Landmarks, "Charnely House Summary of Information," 1972, 5-7.

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## Previous documentation on file (NPS):

- Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
- Previously Listed in the National Register.
- Previously Determined Eligible by the National Register.
- Designated a National Historic Landmark.
- Recorded by Historic American Buildings Survey: # Ill-1009
- Recorded by Historic American Engineering Record: # \_\_\_\_\_

## Primary Location of Additional Data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other (Specify Repository): \_\_\_\_\_

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**10. GEOGRAPHICAL DATA**

Acreage of Property: .08

UTM References:	Zone	Easting	Northing
A	16	447960	4639500

## Verbal Boundary Description:

The West 26.10 feet of Lot 35 in Astor's Addition to Chicago in the North Fractional Quarter of Section 3, Township 39 North, Range 14, East of the Third Principal meridian, in Cook County, Illinois.

The East 11.40 feet of the West 37.50 feet of Lot 35 in Astor's Addition to Chicago in the North Fractional Quarter of Section 3, Township 39 North, Range 14, East of the Third Principal Meridian (except that part lying above an inclined plan having an elevation of 32.85 feet at the west boundary of the land and descending in an even slope to an elevation of 28.85 feet on the East line of said Land being in relation to Chicago City datum) in Cook County, Illinois.

## Boundary Justification:

The nominated property includes the entire parcel historically associated with the Charnley house.

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**11. FORM PREPARED BY**

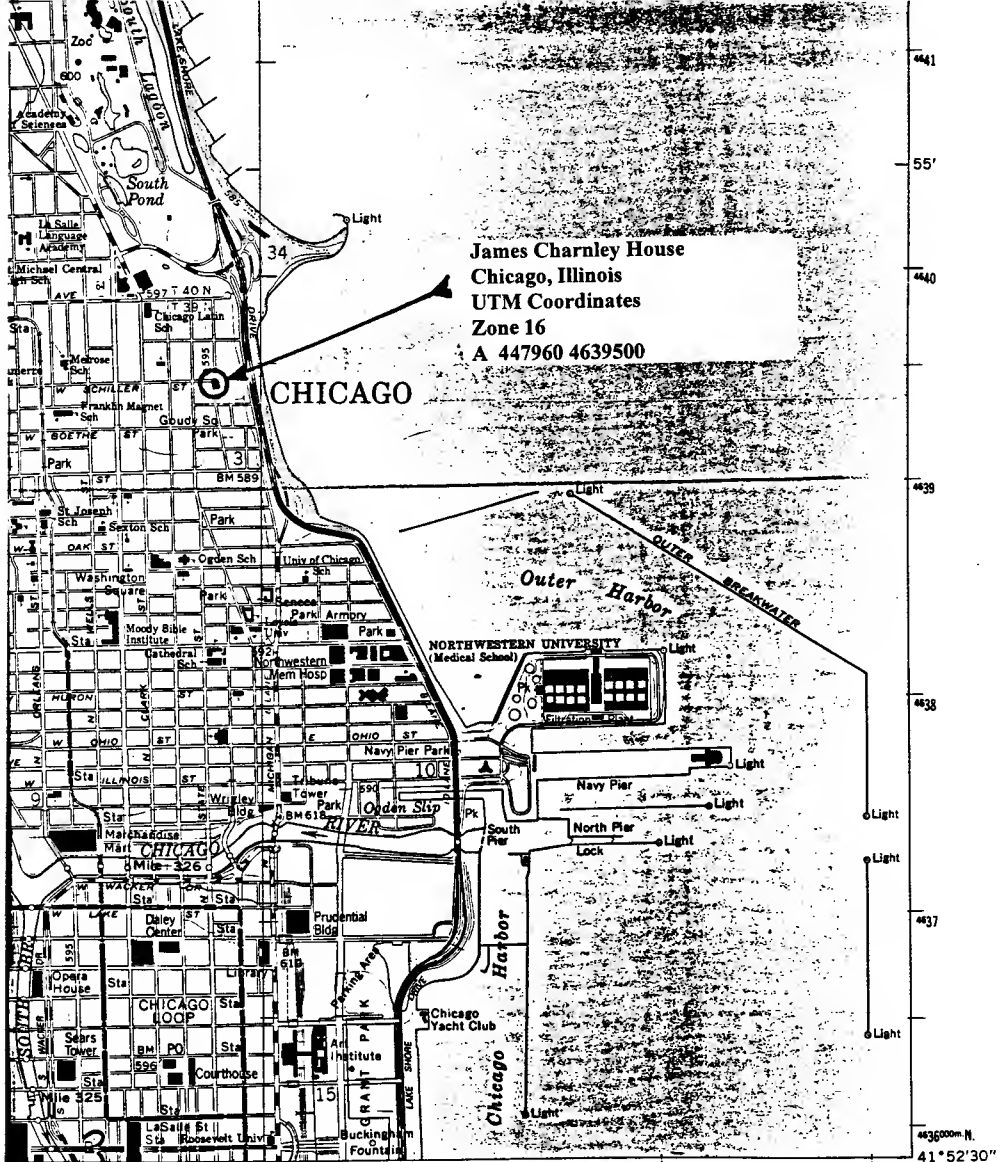
Name/Title: Society of Architectural Historians

Elaine Harrington  
Richard Longstreth  
Pauline Saliga  
Elizabeth Sippel  
Paul Sprague

Address: 1365 North Astor St, Chicago, IL 60610-2144

Telephone: (312) 573-1365

Date: September 10, 1997



James Charnley House  
 Chicago, Illinois  
 UTM Coordinates  
 Zone 16  
 A 447960 4639500

CHICAGO

NORTHWESTERN UNIVERSITY  
 Medical School

Chicago Yacht Club

NATIONAL SURVEY, RESTON, VIRGINIA—1983  
 FEDERAL STATE 90 & 94  
 INTER 941 19 MI

87°37'30"

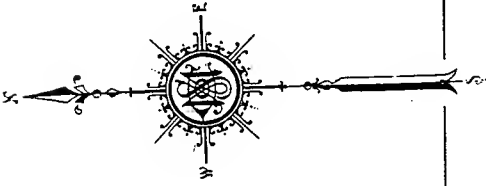
15 MI. TO INDIANA STATE LINE

CLASSIFICATION

Light duty road, hard or improved surface

JACKSON PARK  
 3671 SE

Map projection: UTM

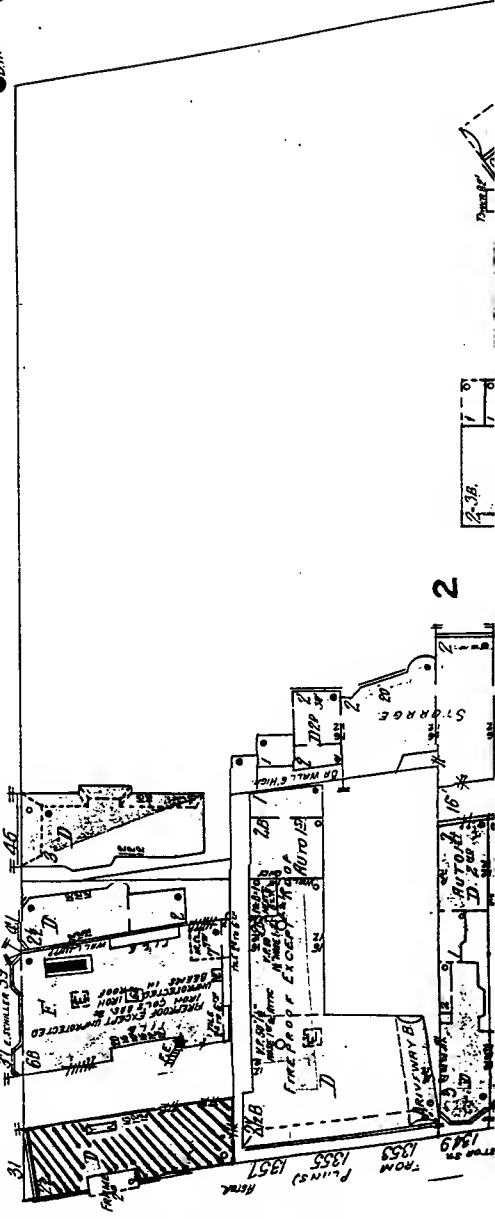
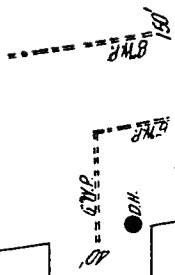


**82**

**E. SCHILLER**

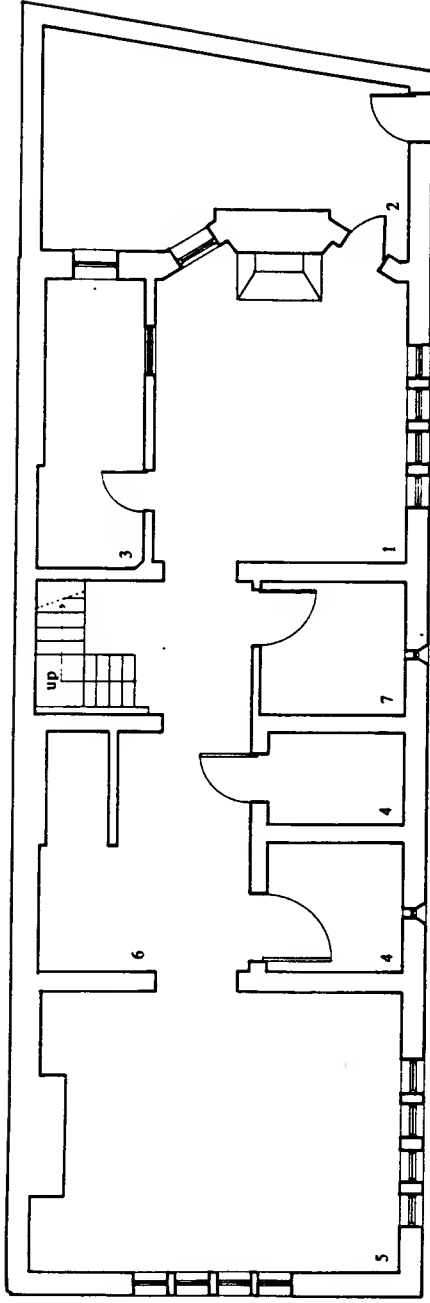
ANDERTON

SW E. HASTOR ST



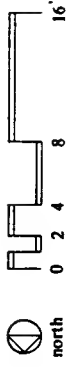
LAKE SHORE DRIVE

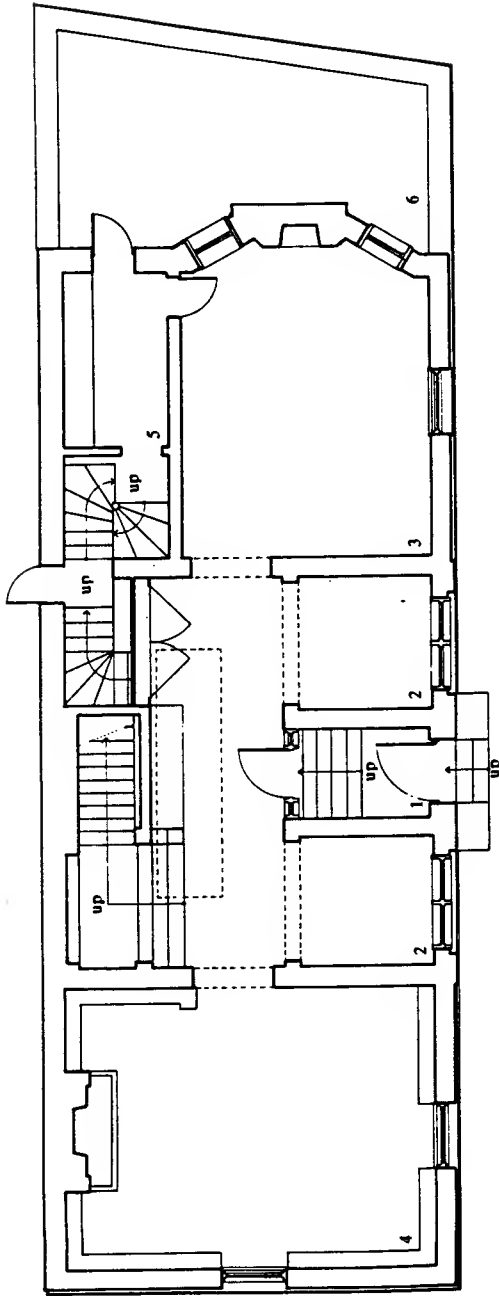
**2**



**Basement Plan**

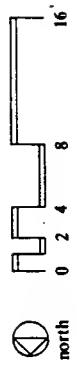
- 1. Kitchen
- 2. Service Court
- 3. Pantry
- 4. Storage
- 5. Work Room
- 6. Boiler Room
- 7. Wine Cellar



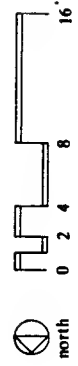
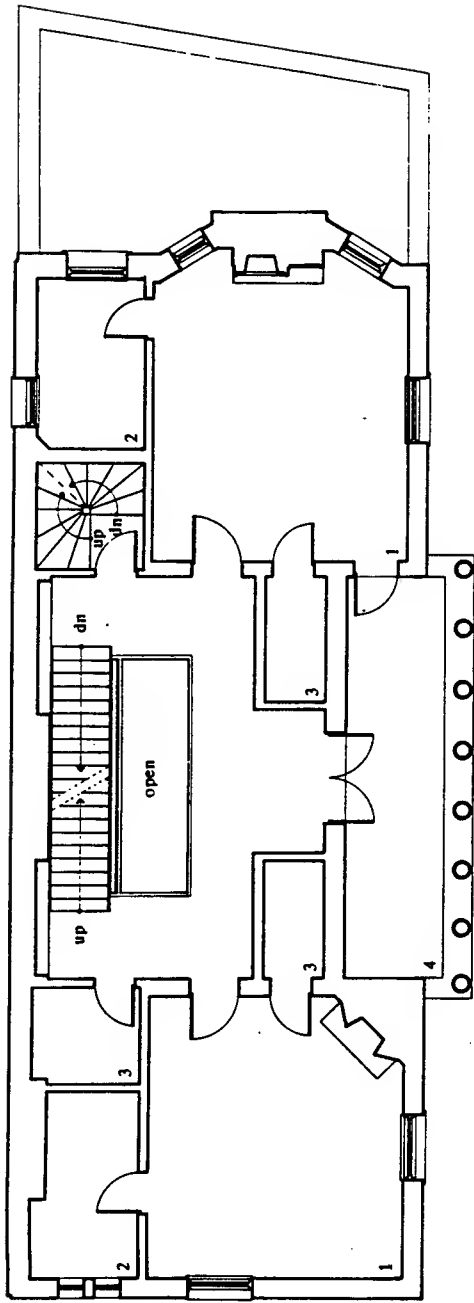


**First Floor Plan**

- 1. Entry Vestibule
- 2. Alcove
- 3. Dining Room
- 4. Living Room
- 5. Butler's Pantry
- 6. Service Court

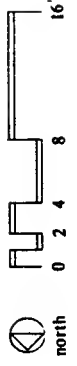
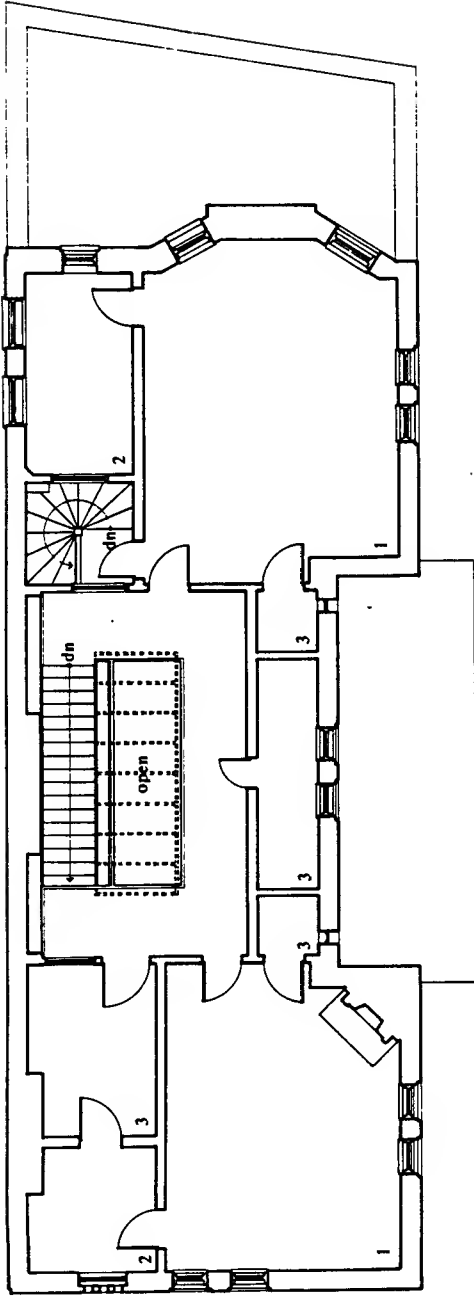






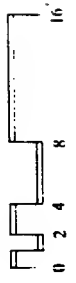
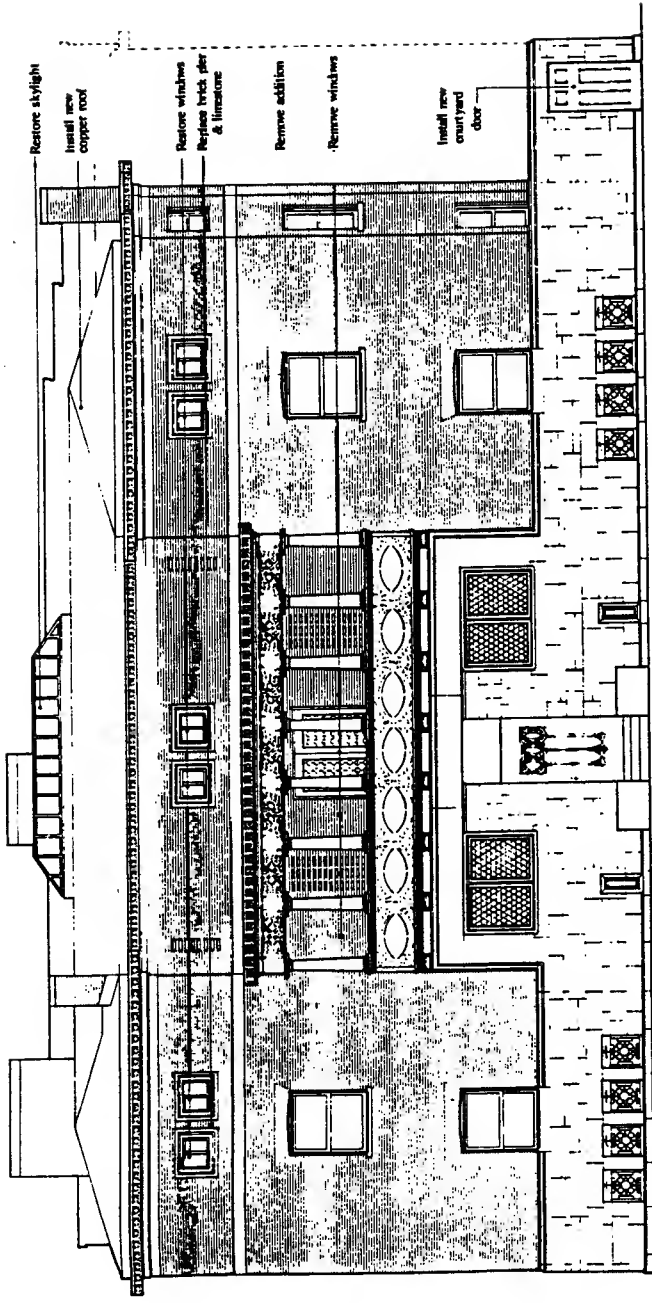
**Second Floor Plan**

- 1. Bedroom
- 2. Bathroom
- 3. Storage
- 4. Outdoor Porch

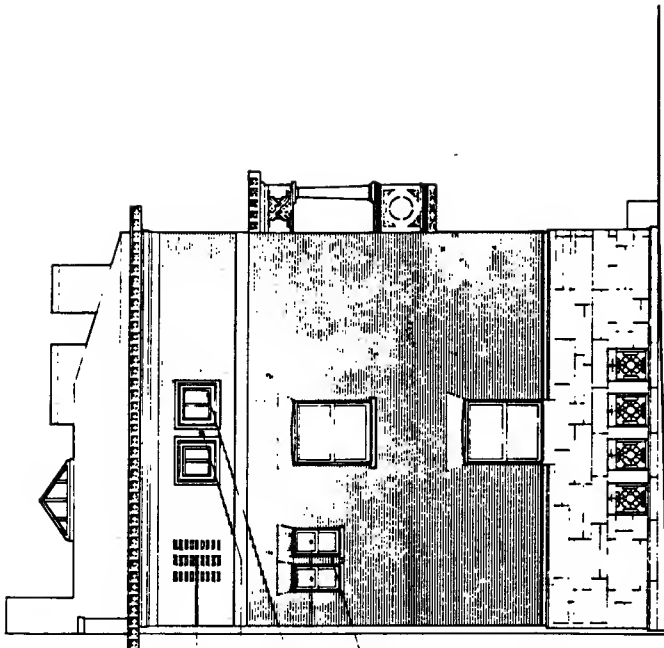


**Third Floor Plan**

- 1. Bedroom
- 2. Bathroom
- 3. Storage



West Elevation



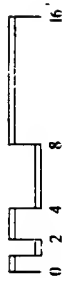
Replace brick screen --

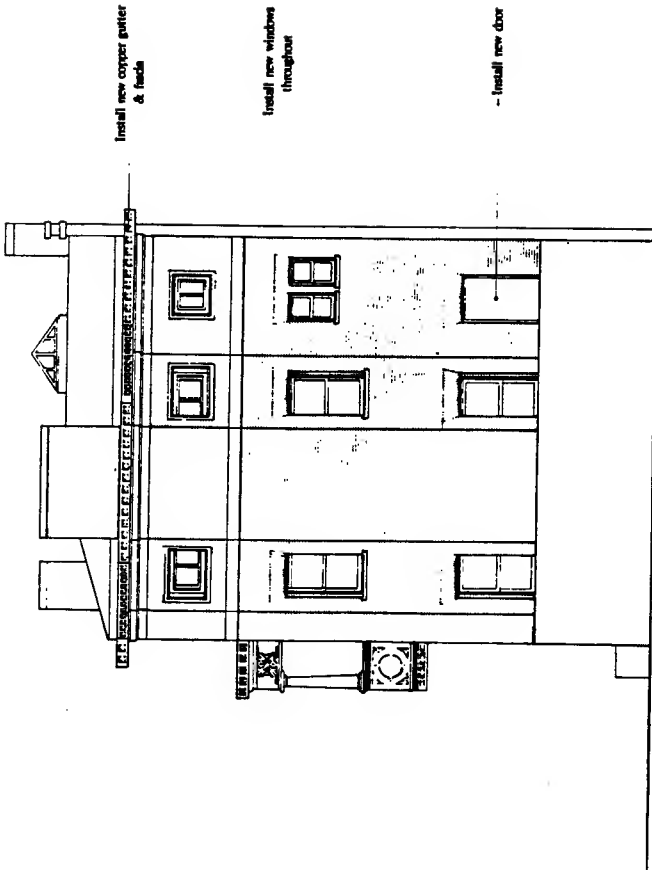
Replace brick pier & limestone --

Restore windows --

Replace brick pier --

North Elevation





South Elevation

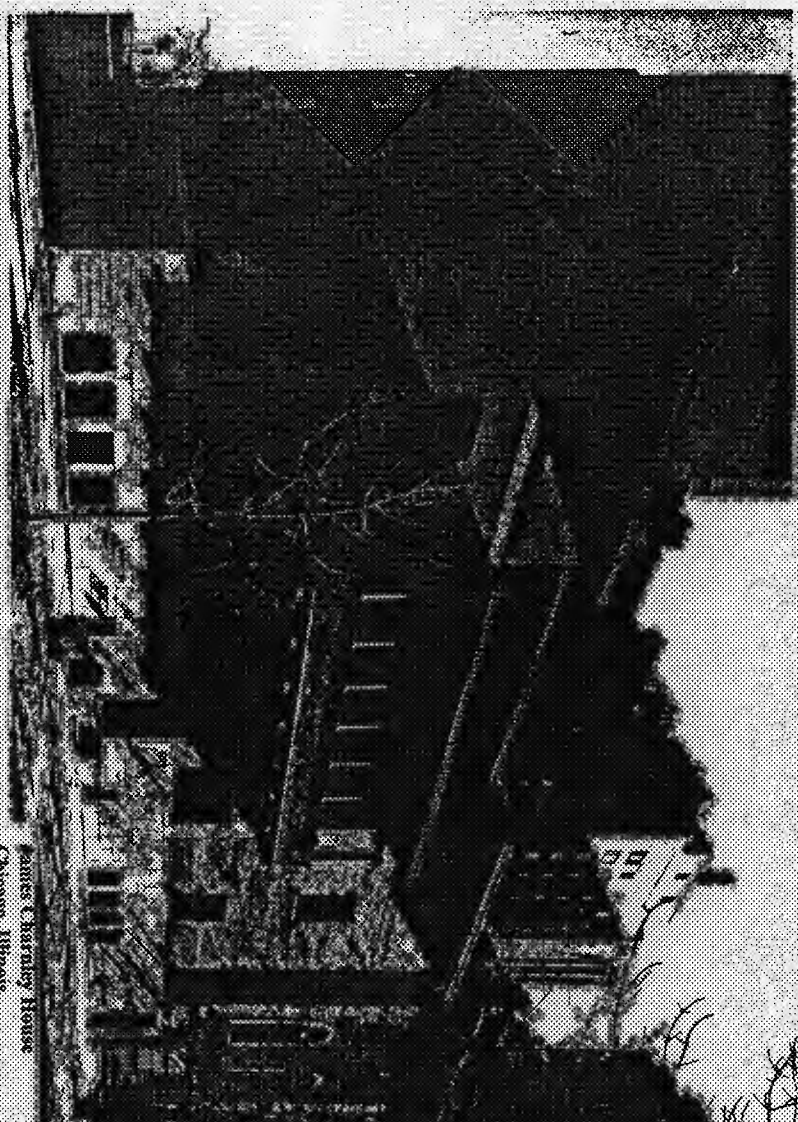


James Charnley House  
Chicago, Illinois  
View of atrium from second floor  
landing, looking toward third floor  
Photo: Nick Merrick  
© Heidrich Blessing, 1988

James Charnley House, now Charnley-Persky  
House, 1365 N. Astor Street, Chicago  
View of atrium from second floor landing  
looking toward third floor  
Photo credit: Nick Merrick (c) Hedrich  
Blessing, courtesy Skidmore, Owings &  
Merrill, LLP  
Date of photo: 1988

Nick Merrick © Hedrich Blessing

49147 J



James C. Barry House

Chicago, Illinois

Exterior view, Astor Street elev.

Photo: Scott McDonald

© Hedrich Blessing, 1988



30

Scott McDonald © Hedrich Blessing

Always use original - if you need to print  
check for color and for bleed-through.

1-800-858-7868

1-800-858-7868

1-800-858-7868

1-800-858-7868

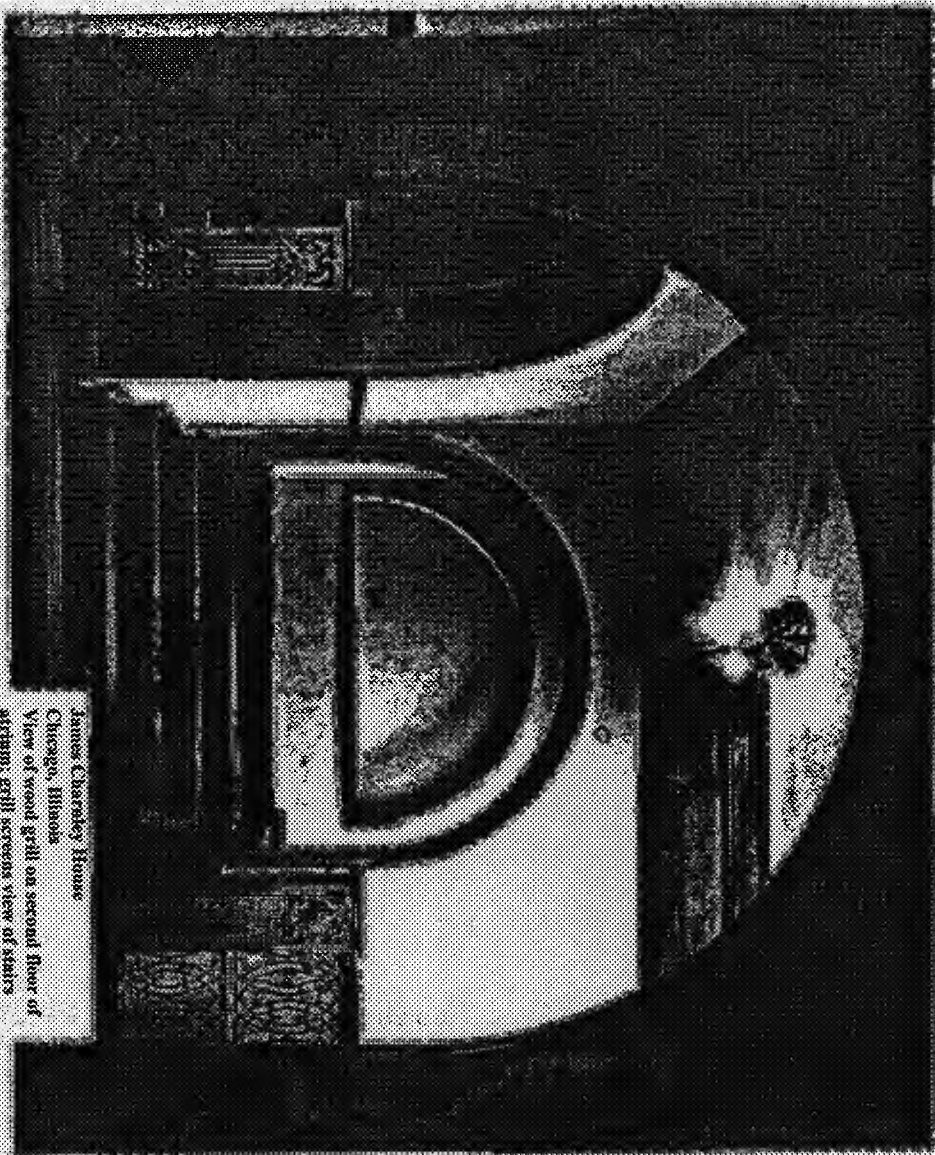
1-800-858-7868

1-800-858-7868

80g. 80g.

4914. W

James Charney House, Now Charney-Persky  
House, 1365 N. Astor Street, Chicago  
Exterior view, Astor Street elevation  
Photo credit: Scott McDonald (c) Hedrich  
Blessing, courtesy Skidmore, Owings &  
Merrill LLP  
Date of photo: 1988



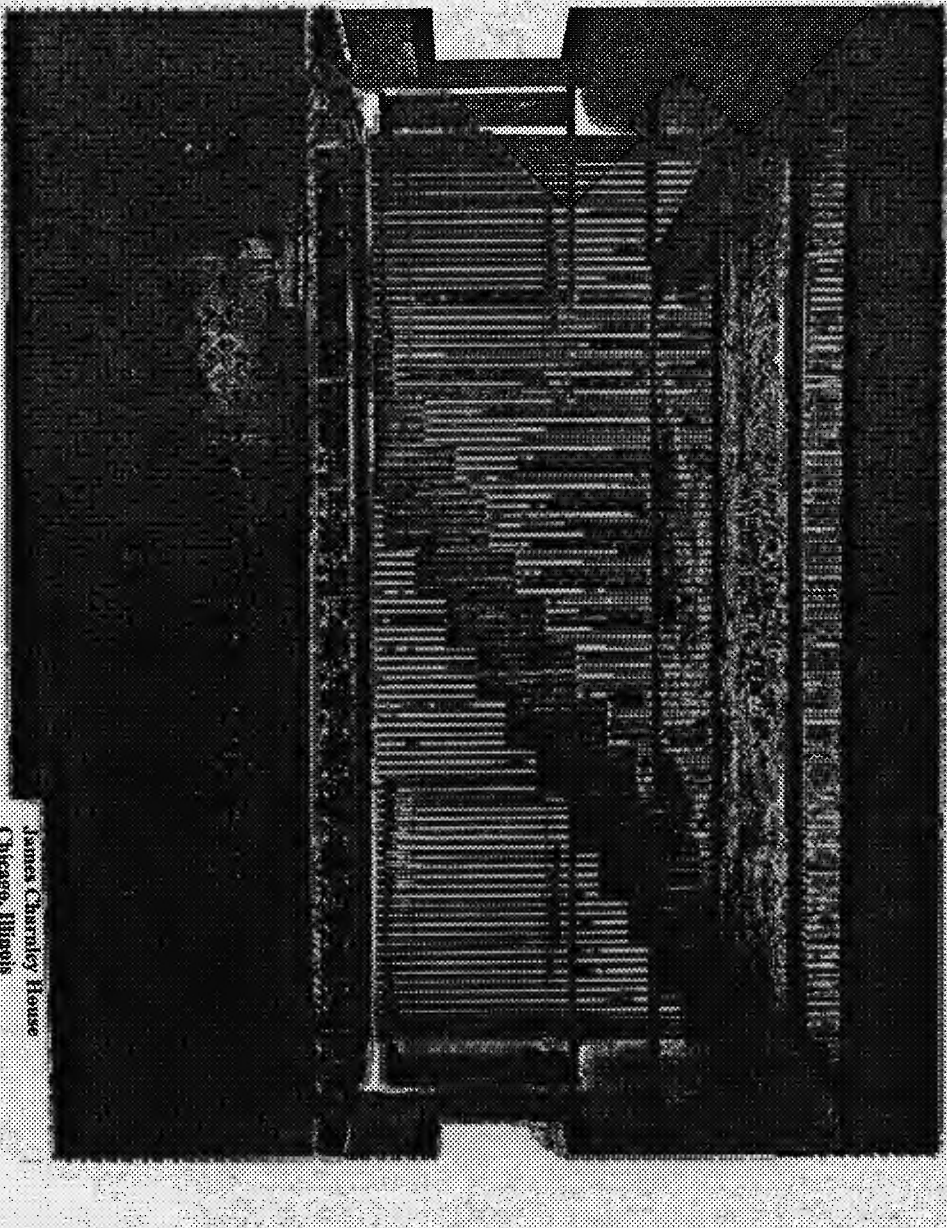
James Charnley House  
Chicago, Illinois

View of wood grill on second floor of  
atrium; grill screens view of stairs  
leading to third floor

Photo: © Heinrich Bleswing, 1988

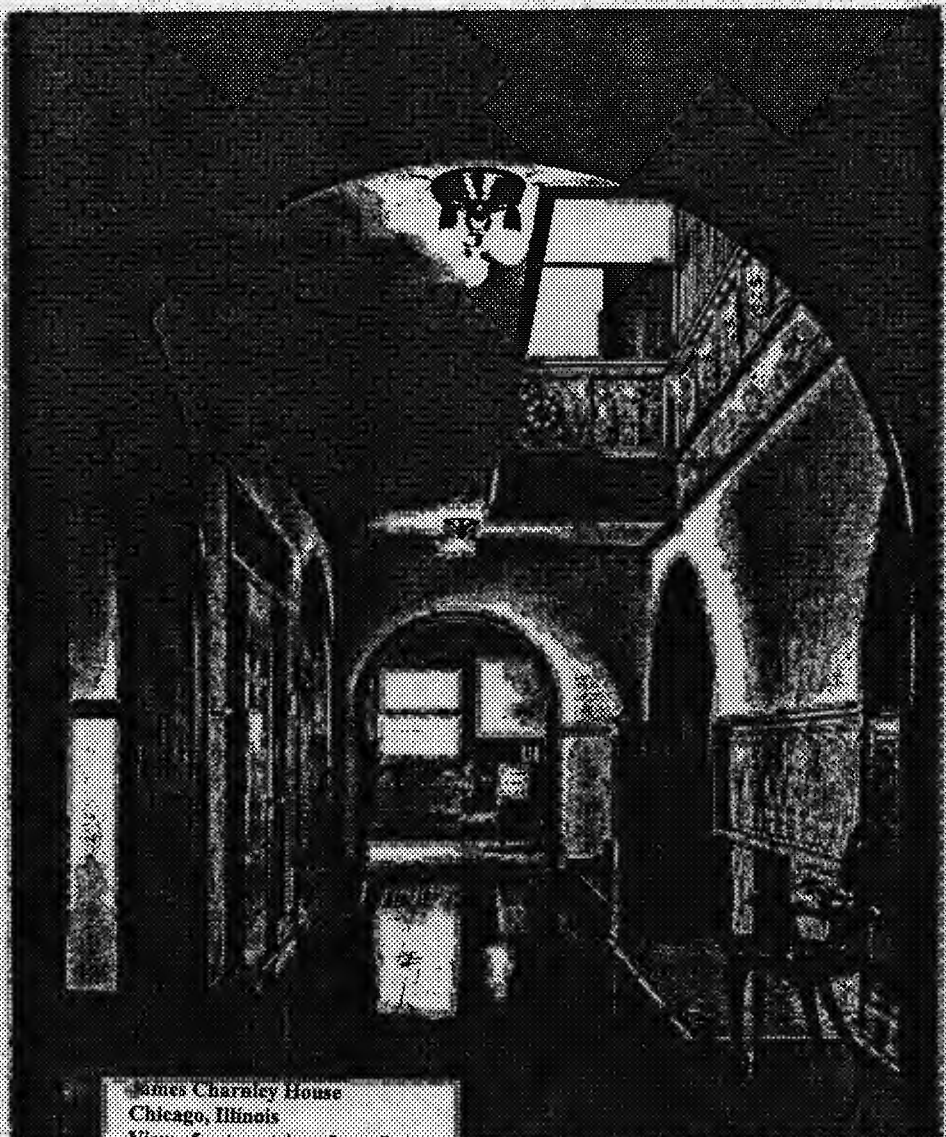
49147Z

James Charney House, now Charney-Persky  
House, 1365 N. Astor Street, Chicago  
View of stairway alcove on first floor  
Photo credit: (c) Hedrick Blessing,  
courtesy Skidmore, Owings & Merrill, LLP  
Date of photo: 1988



James Charney House  
Chicago, Illinois  
View of stairway alcove, first floor  
Photo: © Heinrich Heusinger, 1988

James Charley House, now Charney-Persky  
House, 1365 N. Astor Street, Chicago  
View of wood grill on second floor of atrium  
grill screens view of stairs leading to  
third floor  
Photo credit: (c) Hedrich Blessing,  
courtesy Skidmore, Owings & Merrill, LLP  
Date of photo: 1980



James Charney House  
Chicago, Illinois  
View of entry atrium from first  
floor, looking toward living room  
Photo: © Heidrich Blessing, 1988

James Charnley House, now Charnley-Persky  
House, 1365 N. Astor Street, Chicago  
View of entry atrium from first floor,  
looking toward living room  
Photo credit: (c) Hedrich Blessing,  
courtesy Skidmore, Owings & Merrill LLP  
Date of photo: 1988

49147 D

(36)



# United States Department of the Interior

NATIONAL PARK SERVICE

1849 C Street, N.W.

Washington, D.C. 20240

*C. C. C.*

RECEIVED  
SEP 17 1998  
Preservation Services

IN REPLY REFER TO

The Director of the National Park Service is pleased to announce actions on the following properties for the National Register of Historic Places. For further information contact Edson Beall via voice (202) 343-1572, fax (202) 343-1836, regular or E-mail: [Edson\\_Beall@nps.gov](mailto:Edson_Beall@nps.gov)

Visit our web site at <http://www.nps.gov/nr>

SEP 4 1998

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 8/24/98 THROUGH 8/28/98

KEY: State, County, Property Name, Address/Boundary, City, Vicinity, Reference Number, NHL, Action, Date, Multiple Name

- ARIZONA, COCONINO COUNTY, Krenz-Kerley Trading Post, E. side of Main St., Tuba City, 98001040, LISTED, 8/24/98
- ARKANSAS, CLARK COUNTY, Henderson, Capt. Charles C., House, Jct. of 10th and Henderson Sta., Arkadelphia, 98000957, LISTED, 8/24/98
- ARKANSAS, NEWTON COUNTY, Jones, Gould, Reservoir, AR 7, just S of Jasper, Jasper, 98000956, LISTED, 8/24/98
- COLORADO, TELLER COUNTY, Manitou Experimental Forest Station, 232 Cty Rd. 79, Woodland Park vicinity, 98001091, LISTED, 8/28/98
- CONNECTICUT, HARTFORD COUNTY, Williams, Austin F., Carriagehouse and House, 127 Main Street, Farmington, 98001190, NHL NATIONAL HISTORIC LANDMARK DESIGNATED/LISTED, 8/05/98
- DELAWARE, NEW CASTLE COUNTY, Justice-Jones House, 2606 Newport Gap Pike, Wilmington vicinity, 98001096, LISTED, 8/28/98
- DELAWARE, NEW CASTLE COUNTY, Mount Pleasant Methodist Episcopal Church and Personage, 1009 Philadelphia Pike, Wilmington vicinity, 98001097, LISTED, 8/28/98
- DELAWARE, SOSSEX COUNTY, Adams, Joseph T., House, 12 E. Pine St., Georgetown, 98001092, LISTED, 8/28/98
- FLORIDA, NASSAU COUNTY, Mount Olive Missionary Baptist Church, FL 107, Maseeville, 98001099, LISTED, 8/28/98
- FLORIDA, VOLUSIA COUNTY, Ponce De Leon Inlet Lightstation, 4931 S. Peninsula Dr., U.S. Coast Guard Reservation, Ponce de Leon Inlet vicinity, 72000355, NHL NATIONAL HISTORIC LANDMARK DESIGNATED/LISTED, 8/05/98
- HAWAII, HONOLULU COUNTY, Schofield Barracks Stockade, Lyman Rd., Hahaione vicinity, 98000974, LISTED, 8/24/98
- ~~ILLINOIS, COOK COUNTY, Chicago, 1361 W. Taylor St., Chicago, 70000282, NHL NATIONAL HISTORIC LANDMARK DESIGNATED/LISTED, 8/05/98~~
- INDIANA, CLARKE COUNTY, Baum-Sheafer Farm, 6678 W 200 N, Delphi vicinity, 98001102, LISTED, 8/28/98
- INDIANA, CLAY COUNTY, Eastfield Place, 4670 E US 40, Brazil vicinity, 98001104, LISTED, 8/28/98
- INDIANA, LAWRENCE COUNTY, Zahn Historic District, Roughly bounded by 17th, 20th, J., and M Sts., Bedford, 98001100, LISTED, 8/28/98
- INDIANA, PORTER COUNTY, Brown, George, Mansion, 700 W. Porter Ave., Chesterton, 98001101, LISTED, 8/28/98
- INDIANA, PORTER COUNTY, New York Central Railroad Passenger Depot, 220 Broadway, Chesterton, 98001103, LISTED, 8/28/98
- KANSAS, GRANT COUNTY, Lower Cimarron Spring, 12 mi. S of Ulyseas on U.S. 270, Ulyseas vicinity, 66000344, NHL NATIONAL HISTORIC LANDMARK DESIGNATED/LISTED, 8/05/98
- MASSACHUSETTS, ESSEX COUNTY, Castle Hill, E of Ipswich on Argilla Rd., Ipswich vicinity, 77000183, NHL NATIONAL HISTORIC LANDMARK DESIGNATED/LISTED, 8/05/98
- MASSACHUSETTS, ESSEX COUNTY, Swampscott Railroad Depot, 10 Railroad Ave., Swampscott, 98001106, LISTED, 8/28/98
- MASSACHUSETTS, MIDDLESEX COUNTY, Westford Center Historic District, Roughly along Graniteville Rd., Main St., Lincoln St., and Depot St., Westford, 98001105, LISTED, 8/28/98
- MASSACHUSETTS, SUFFOLK COUNTY, Fenway Studios, 30 Ipswich St., Boston, 78000473, NHL NATIONAL HISTORIC LANDMARK DESIGNATED/LISTED, 8/05/98
- MICHIGAN, LEBLANCA COUNTY, North Manitou Island Lifesaving Station, East Coast, North Manitou Island, Sleeping Bear Dunes National Seashore, 98001191, NHL NATIONAL HISTORIC LANDMARK DESIGNATED/LISTED, 8/05/98
- MINNESOTA, PINE COUNTY, Bridge No. 1811 over Kettle River, Co. Hwy 33 over Kettle River, rutledge vicinity, 98001107, LISTED, 8/28/98 (Iron and Steel Bridges in Minnesota MPS)
- MISSISSIPPI, MARSHALL COUNTY, Ralford, Robert, Home and Farm, 629 Cayce Rd., Victoria vicinity, 98001110, LISTED, 8/28/98
- MISSOURI, LAWRENCE COUNTY, Pierce City Fire Station, Courthouse and Jail, Walnut St., Pierce City, 98001108, LISTED, 8/28/98
- MONTANA, SWEET GRASS COUNTY, Harrison, Maborn (Mabel) and Sarah E., Ranch House, Roughly the jct. of Sweet Grass Cr. and Yellowstone R., Greycliff vicinity, 98001111, LISTED, 8/28/98
- NEW MEXICO, RIO ARRIBA COUNTY, o'Keefe, Georgia, Home and Studio, Co. Rd. 164, House No. 13, Abiquiu, 98001197, NHL NATIONAL HISTORIC LANDMARK DESIGNATED/LISTED, 8/05/98
- NEW YORK, BROOME COUNTY, Grace Episcopal Church, 2624 Main St., Whitney Point, 98001113, LISTED, 8/28/98 (Historic Churches of the Episcopal Diocese of Central New York MPS)
- NEW YORK, ESSEX COUNTY, Brown, John, Farm and Gravesite, John Brown Rd., Lake Placid vicinity, 72000840, NHL NATIONAL HISTORIC LANDMARK DESIGNATED/LISTED, 8/05/98
- NEW YORK, LIVINGSTON COUNTY, Clark-Keith House, 3092 Main St., Caledonia, 98001114, LISTED, 8/28/98
- NEW YORK, NIAGARA COUNTY, Lower Landing Archeological District, Address Restricted, Lewiston vicinity, 74001280, NHL NATIONAL HISTORIC LANDMARK DESIGNATED/LISTED, 8/05/98
- NEW YORK, ORANGE COUNTY, Hend, Elias, House, NY 32, Mountainville, 98001119, LISTED, 8/28/98 (Cornwall MPS)



## ILLINOIS HISTORIC SITES SURVEY INVENTORY

CK-H-6

✓ 2007

## 1. Name of Site:

CommonHistoric Charnley House

## 2. Location:

Street and Number 1365 N. Astor StreetTownshipSectionCity or Town ChicagoZip CodeRange1/4 SectionCounty Cook3. Classification:

Category (check one)

Integrity (check one)

( ) District (x) Building  
 ( ) Site ( ) Structure

( ) Altered (x) Unaltered  
 ( ) Moved (x) Original Site

4. Ownership:

Status (check one)

(x) Private  
 ( ) Public

(x) Occupied  
 ( ) Unoccupied  
 ( ) Preservation work in progress

Access to Public

( ) Yes ( ) Restricted ( ) Unrestricted (x) No

Present Use (check one or more)

( ) Agricultural ( ) Industrial ( ) Religious  
 ( ) Commercial ( ) Military ( ) Scientific  
 ( ) Educational ( ) Museum ( ) Transportation  
 ( ) Entertainment ( ) Park ( ) Other  
 ( ) Government (x) Private Residence

5. Ownership of Property:Owner's NamePhone NumberStreet and NumberCity or TownStateCountyZip Code6. Description: Wright.

(x) Excellent ( ) Good ( ) Fair ( ) Deteriorated  
 ( ) Ruins ( ) Unexposed

Is there a program of preservation underway? (x) Yes ( ) No

ARCHITECTURE; INDUSTRIAL DEVELOPMENT

7. Historical Themes: (check one or more of the following)

- |   |                          |
|---|--------------------------|
| <input type="checkbox"/> Archaeological Site        | (Pre-Columbian)          |
| <input type="checkbox"/> Archaeological Site        | (Post-Columbian to 1673) |
| <input type="checkbox"/> French Influence           | (1673-1780)              |
| <input type="checkbox"/> Illinois Frontier          | (1780-1818)              |
| <input type="checkbox"/> Illinois Early             | (1818-1850)              |
| <input checked="" type="checkbox"/> Illinois Middle | (1850-1900)              |
| <input type="checkbox"/> Illinois Late              | (1900-present)           |
| <input type="checkbox"/> Famous People              | (give names & dates)     |

8. Specific Date: 1892

Areas of significance (check one or more of the following)

- |  |  |
|--|--|
| <input type="checkbox"/> Aboriginal (historic)     | <input type="checkbox"/> Literature          |
| <input type="checkbox"/> Aboriginal (pre-historic) | <input type="checkbox"/> Military            |
| <input type="checkbox"/> Agriculture               | <input type="checkbox"/> Music               |
| <input checked="" type="checkbox"/> Architecture   | <input type="checkbox"/> Political           |
| <input type="checkbox"/> Art                       | <input type="checkbox"/> Religion/Philosophy |
| <input checked="" type="checkbox"/> Commerce       | <input type="checkbox"/> Science             |
| <input type="checkbox"/> Communication             | <input type="checkbox"/> Sculpture           |
| <input type="checkbox"/> Conservation              | <input type="checkbox"/> Social/Humanitarian |
| <input type="checkbox"/> Education                 | <input type="checkbox"/> Theater             |
| <input type="checkbox"/> Engineering               | <input type="checkbox"/> Transportation      |
| <input type="checkbox"/> Industry                  | <input type="checkbox"/> Urban Planning      |
| <input type="checkbox"/> Invention                 | <input type="checkbox"/> Other (specify)     |
| <input type="checkbox"/> Landscape Architecture    |  |

Brief statement of significance: (include all names and dates)

Use additional sheets if necessary. House built for Charnley, a lumber magnate  
Designed by F.L. Wright (& Louis Sullivan)

9. Form prepared by:

Name and Title:	National Register	Date:	6/24/75
Organization:		Phone:	
Street and Number:			
City or Town:	County:	Zip Code:	

During the course of the Survey we often find it necessary to search for a particular site. When filling out the Survey form, please list according to the following example, published references to the site for which forms are being completed. If a bibliography can be compiled, it will greatly deduct from the Survey's task.

Bibliography

Robertson, Robert, Of Whales and Men. New York, Alfred K. Knopf, Inc., 1954.

